

MORGAN

THE PROPERTY

FOR SALE

on the reverse side of this page is situated in the

MOST VALUABLE RESIDENCE PORTION OF HONOLULU

It is owned by Mrs. H. A. Isenberg, and is for sale simply on account of her deciding to reside on the Coast.

THE HOMES of Claus Spreckels, Governor Frear, J. Dowsett, H. P. Baldwin, J. P. Cooke, G. P. Wilder, F. Swanzy, R. Ivers, G. Cooke, E. K. Howard, W. M. Giffard, W. L. Hopper, Mrs. Halstead and other prominent people with new and handsome modern residences are in the immediate neighborhood. Punahou College, a very richly endowed and famous institution, is situated close by.

IT IS A HOME that will meet the demands of the most emphatic society personage.

THE HOUSE is embowered amid vivid tropical vegetation; large shade and ornamental trees.

THE BATHING TANK, 25x40x8 ft., enclosed in a large building with dressing rooms, is complete—the finest in the islands.

THE VERANDAS are ideal in their size and distribution. From the upper ones delightful vistas of mountain and valley are obtainable.

ELECTRIC LIGHTING of house and grounds has been done upon a perfect and lavish plan.

MODERN PLUMBING. There is not a residence in the Hawaiian Islands fitted in a more complete and elaborate manner.

Guests' Rooms, Dressing Rooms, Boudoirs, Linen Rooms, Children's Various Rooms—are furnished in every detail.

In the guests' rooms portions of the walls in the shape of doors open wide; the inside of doors are heavy plate glass mirrors, surrounding silk lined ladies' dressers, the back of which are mirrored and which contain every necessary arrangement for a lady's toilet.

THE BUILDING is practically fire proof having its own separate reservoirs, the pipes from which are laid over the entire house; hoses connect in various places on each floor. It is also vermin and mosquito proof.

THE PARQUETRY Hardwood floors, the polished finish to the interior; the burl redwood columns and panels are magnificent in their entirety, soft in coloring and shade, appealing to the eye of the veriest connoisseur. It is a home that will accord with the most artistic temperament in expression; and no expense was spared in the building to make this property the most modern of modern houses. It is thoroughly built and finished—a gentleman's complete home.

All the adjuncts of a large and first class residence are scattered throughout the grounds, together with green houses, guests' cottages, laundry, servants' cottages, stables, coach houses, poultry yards, tennis court, aviary, etc.

AT THE WAIKIKI DRIVE entrance electric cars connect with any part of the city.

THE AREA of property is a little over four acres.

THIS PROPERTY is in the finest residence portion of the town, in a locality from which trade, stores, etc., will always be effaced. Property in this section is valued the highest of any residence portion of Honolulu.

THE HOUSE has been built three and one-half years.

JAS. F. MORGAN, AUCTIONEER.

The Geisha Girls of Honolulu

The Japanese do their dancing by proxy. There are several reasons for this, one of which is that the Empire of the Rising Sun, modernized as the people are, has not yet attained the European standard of the social equality of the sexes. Society is for men alone, not for their wives. But man alone is a lonely animal and the presence of the fair sex at social functions is a necessity, a necessity supplied by the presence of the geisha girls at all functions. The ideas of home have been transplanted to Hawaii, and the Japanese colony of Honolulu numbers among its members twelve geishas, whose graceful dancing and not unmelodious singing have charmed the many haoles who have been fortunate enough to receive invitations to the dinners given at the Mochizuki Club, at Waikiki, or the elaborate private functions of the Japanese merchant princes.

Deprived of the presence of these girls, the Japanese social gatherings



ICHIKYU.



TSURUKA.

TWO OF HONOLULU'S FAVORITES.

would lose much of their charm and pleasing unconstraint. Except on very rare occasions the wives or daughters of the Japanese hosts never appear at any of the social gatherings among the Japanese of Honolulu, and but for the geishas these affairs would be stag parties to the limit. And the fair geishas take full advantage of the opportunity their calling gives them, and many a match, interesting to the gossip of Japanese town, has been made, for not infrequently have prominent men shown their partiality for the fair warblers in the most practical way—by marrying them. The geisha girl alone, of all her countrywomen, has divined something of the art of conversation and upon her powers as a conversationalist, more, possibly, than her skill as a musician and her grace as a dancer, does she rely as an entertainer—and as a wooer in the superman style.

There are twelve geisha girls in Honolulu, winsome maidens according to Japanese standards of winsomeness. There is, owing to the fewness of the sisterhood in the city, almost a trust, and the price for the services of the geishas for singing and dancing is triple and quadruple that charged in the homeland, being at the rate of three dollars per hour. It is no wonder, then, that the income of these girls ranges from one to two hundred dollars a month.

The geisha girl, as a result of the training she has received, sometimes beginning at the age of seven years, is always beautifully costumed, the colors of her garments harmonizing beautifully. Bright and gaudy colors find small favor, the kimonos in color ranging from steel gray to dark brown, but the material used is the very finest of silk and the obi and the neckerchief are invariably of a hue that blends exquisitely with the main garment. The costume of the Honolulu geisha girl seldom costs less than one hundred dollars, exclusive of the costly coral, tortoise-shell and golden hair ornaments, which cost almost as much more. Fortunately for the girls, fashions change rarely, and two or three such costumes with care will last for years.

The dancing of the geishas is not dancing at all in the European sense of the word, but a series of graceful posturing, a pantomime illustration of the song which always accompanies the dance. While one or more of the girls dance, others play the samisen and sing the story, for the dance and song are always illustrative of some story. The fluttering of the butterfly is illustrated by the fluttering kimono sleeves and the quivering fans of the dancers; the plunging of the waterfall, the swaying of pine trees, wind tossed, and the rippling of the waves, all are portrayed in the graceful undulations of the dancers, keeping perfect time to the simple notes of the musicians.

The favorite subjects of the Japanese muse are the flowers, the birds, the snow, the moon, the falling leaves of autumn, the mist on the mountains; in fact, the outward aspects of nature—love, of course, and the shortness of human life. Songs to the eyebrows of a beloved mistress or odes to the Cupid bow of her lips are unknown, while to even hint at kissing would be so decidedly improper that no poet, however ardent with poetic fire, has even dared to hint at such. Many of the odes, to the singing of which the geishas dance, are mere exclamations,

words outlining a picture but making no assertions, such as the following, a translation of an anonymous poem, written over a thousand years ago, but still a standard:

"The moon on an autumn night making visible the very number of the wild geese that flit past with wings intercrossed in the white clouds."

The picture, especially to those from the mainland who have listened to the honkings of the wild geese on the flight to the south and who have watched for the whizzing triangle in the moonlight, is a beautiful one, but put in a way that no English writing poet would consider.

Underlying all the Japanese verse is still the pure poetic strain. The lines "And Autumn laying here and there A fiery finger on the leaves" as spoken by the English bard are the same in principle as the poetry of the Orient.

Dancing is in much the same position as sin, a matter of geography. The waltz and the two-step are in their very nature things abhorrent to the Japanese. The commingling of the sexes is looked upon askance by many who are otherwise favorable to European customs and manners. A plain-spoken Japanese writer, in a well-known Japanese magazine, stated recently that whereas his imagination has painted a civilized ball room as a vision of fairyland, its reality reminded him of nothing so much as eels wriggling up to the surface of the water or fleas hopping out of a bed. In his manner of expressing it, Europeans danced with their legs, Japanese with their arms.

In the modernized dance of the Honolulu geishas this is not altogether correct, one especially favorite dance among the local Japanese being in many respects similar to the hula, with the more exaggerated features eliminated. This is danced to the chanting of some such song as is given below, a translation of one of the favorites:

"Dance on, sweet maiden, through the happy hours!
"Dance on, sweet maiden, while the magic flowers
"Crowning thy tresses flutter in the wind
"Raised by thy waving pinions inter-twined.
"Dance on! For ne'er to mortal dance is given
"To vie with that sweet dance thou bring'st from Heaven.
"And when, cloud-soaring, thou shalt all too soon
"Homeward return to the full-shining moon.
"Then hear our prayers, and from thy bounteous hand
"Pour seven-fold treasures on the happy land;
"Bless every coast, refresh each panting field,
"That earth may still her proper increase yield."

SOME CLEVER CONUNDRUMS.

What ships hardly ever sail out of sight? Hardships.
What cape would a condemned criminal prefer? Escape.
When is a shoemaker one of the most religious of men? When he mends the sole.

How does a big railway time table resemble human life? It has many "ups" and "downs."
What is that which is often brought to the table, always cut, but never eaten? A pack of cards.

Which is the more valuable, a 10-pound note or 10 sovereigns? A 10-pound note; because when you put it in your pocket you double it, and when you take it out you see it in creases.
Why do men build ovens in houses? Because they cannot build houses in ovens.

Why is the conundrumist like a dog's tail? Because he is bent on being waggish.

How many insects does it take to make a landlord? Ten-ants.

What is there peculiar about a sculptor? He makes faces and busts.

Why is a nearly burnt-out candle a county in Ireland? Because it is Wick-low.

THE POINT OF VIEW.

Hicks—"Talk about Friday being an unlucky day! George Washington was born on Friday; the Declaration of Independence was signed on Friday, and the Battle of Bunker Hill was fought on Friday."

Wicks—"Well, all that was unlucky for the British, wasn't it?"—Somerville Journal.

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Also new Taffeta Silks and our full line of plain and fancy Ribbons for the Holidays just opened.

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